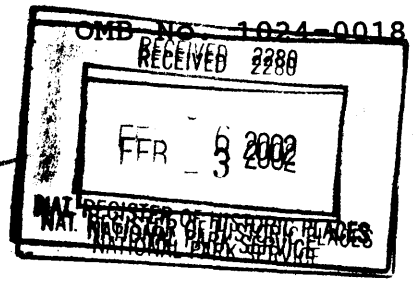
NPS Form 10-900
(Rev. 10-90)

United States Department of the Interior
National Park Service

NATIONAL REGISTER OF HISTORIC PLACES
REGISTRATION FORM

221



1. Name of Property

historic name Frank, John, House

other names/site number n/a

2. Location

street & number 1300 Luker Lane not for publication n/a
city or town Sapulpa vicinity n/a
state Oklahoma code OK county Creek code 037 zip code 74006

3. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act of 1966, as amended, I hereby certify that this _X_ nomination ____ request for determination of eligibility meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements set forth in 36 CFR Part 60. In my opinion, the property _X_ meets ____ does not meet the National Register Criteria. I recommend that this property be considered significant ___ nationally ___ statewide _X_ locally. (___ See continuation sheet for additional comments.)

Bob Blackburn 1-24-02

Signature of certifying official Date

Oklahoma Historical Society, SHPO
State or Federal agency and bureau

In my opinion, the property ____ meets ____ does not meet the National Register criteria. (___ See continuation sheet for additional comments.)

Signature of commenting or other official Date

State or Federal agency and bureau

4. National Park Service Certification

I, hereby certify that this property is:

____ entered in the National Register _____ _____
___ See continuation sheet.
____ determined eligible for the National Register _____ _____
___ See continuation sheet.
____ determined not eligible for the National Register _____ _____
____ removed from the National Register _____ _____

____ other (explain): _____

_____ _____ _____
Signature of Keeper Date of Action

5. Classification

Ownership of Property (Check as many boxes as apply)

- _x_ private
- ___ public-local
- ___ public-State
- ___ public-Federal

Category of Property (Check only one box)

- __x building(s)
- ___ district
- ___ site
- ___ structure
- ___ object

Number of Resources within Property

Contributing	Noncontributing	
__1__	___0_	buildings
__0__	___0_	sites
__0__	___0_	structures
__0__	___0_	objects
__1__	___0_	Total

Number of contributing resources previously listed in the National Register __0__

Name of related multiple property listing (Enter "N/A" if property is not part of a multiple property listing.) Resources Designed by Bruce Goff in Oklahoma

6. Function or Use

Historic Functions (Enter categories from instructions)

Cat: DOMESTIC Sub: Single Dwelling

Current Functions (Enter categories from instructions)

Cat: DOMESTIC Sub: Single Dwelling

7. Description

Architectural Classification (Enter categories from instructions)

OTHER: Organic

Materials (Enter categories from instructions)

foundation n/a
roof Asphalt
walls Brick
Stucco
Terra Cotta
Glass
other

Narrative Description (Describe the historic and current condition of the property on one or more continuation sheets.)

8. Statement of Significance

Applicable National Register Criteria (Mark "x" in one or more boxes for the criteria qualifying the property for National Register listing)

____ A Property is associated with events that have made a significant contribution to the broad patterns of our history.

____ B Property is associated with the lives of persons significant in our past.

__x__ C Property embodies the distinctive characteristics of a type, period, or method of construction or represents the work of a master, or possesses high artistic values, or represents a significant and distinguishable entity whose components lack individual distinction.

____ D Property has yielded, or is likely to yield information important in prehistory or history.

Criteria Considerations (Mark "X" in all the boxes that apply.)

____ A owned by a religious institution or used for religious purposes.

____ B removed from its original location.

____ C a birthplace or a grave.

____ D a cemetery.

____ E a reconstructed building, object,or structure.

____ F a commemorative property.

__x__ G less than 50 years of age or achieved significance within the past 50 years.

Areas of Significance (Enter categories from instructions)
ARCHITECTURE

Period of Significance 1955

Significant Dates 1955

8. Statement of Significance (Continued)

Significant Person (Complete if Criterion B is marked above)
n/a

Cultural Affiliation n/a

Architect/Builder Goff, Bruce, Architect

Narrative Statement of Significance (Explain the significance of the property on one or more continuation sheets.)

9. Major Bibliographical References

(Cite the books, articles, and other sources used in preparing this form on one or more continuation sheets.)

Previous documentation on file (NPS)
_____ preliminary determination of individual listing (36 CFR 67) has been requested.
_____ previously listed in the National Register
_____ previously determined eligible by the National Register
_____ designated a National Historic Landmark
_____ recorded by Historic American Buildings Survey # _____
_____ recorded by Historic American Engineering Record # _____

Primary Location of Additional Data
__x__ State Historic Preservation Office
_____ Other State agency
_____ Federal agency
_____ Local government
__x__ University
_____ Other
Name of repository: University of Oklahoma

10. Geographical Data

Acreage of Property less than one acre

UTM References (Place additional UTM references on a continuation sheet)

	Zone	Easting	Northing		Zone	Easting	Northing
1	14	761200	3986040	3			
2				4			

N/A See continuation sheet.

Verbal Boundary Description (Describe the boundaries of the property on a continuation sheet.)

Boundary Justification (Explain why the boundaries were selected on a continuation sheet.)

11. Form Prepared By

name/title Professor Arn Henderson, FAIA

organization College of Architecture, University of Oklahoma date Jan 20, 1999

street & number Gould Hall telephone 405-325-3868

city or town Norman state OK zip code 73019

Additional Documentation

Submit the following items with the completed form:

Continuation Sheets

Maps

A USGS map (7.5 or 15 minute series) indicating the property's location.
A sketch map for historic districts and properties having large acreage or numerous resources.

Photographs

Representative black and white photographs of the property.

Additional items (Check with the SHPO or FPO for any additional items)

Property Owner

(Complete this item at the request of the SHPO or FPO.)

name Grace Lee Frank-Smith and Jonice Frank

street & number 1300 Luker Lane telephone

city or town Sapulpa state OK zip code 74066

Summary

The Frank House, located in a post-World War II suburban neighborhood at 1300 Luker Lane in Sapulpa, Oklahoma, is a one-story house built into a terraced hillside. The design is a composite linear plan based on the arc of a circle with the outer perimeter of the arc facing the street. The inner curve of the plan defines the entry court. The building has a combination flat and shed roof and wood frame structure. Exterior walls are clad in terra cotta roofing tile, glazed brick and tile, and painted wood trim. On the street side, the outer wall is defined by terra cotta roofing tile with a series of recessed fixed-glass windows. The front entry of the house, located on the inner curve, is concealed with a decorative screen of lace-like tiles between two curved projecting forms clad in glazed brick. A bridge leading over a reflecting pool is the only visual clue to the entry. The interior has an open plan with folding wood partitions. The focal point of the interior is the circular fireplace and the sunken conversation pit surrounding it. The Frank House is an excellent example of the work of Bruce Goff, and retains a high degree of architectural integrity.

Description

The John Frank House, located at 1300 Luker Lane, is built on a heavily-wooded terraced hillside site in a suburban neighborhood of post-World War II houses in Sapulpa, Oklahoma. The plan organization is one of a composite geometry derived from a segment of an arc. The facade corresponds to the outer curve of the arc and the inner curve defines an entry court. The building is one-story tall with a wood frame structure with exterior walls clad in barrel-vaulted terra cotta roof tiles on the facade and glazed brick, glass and decorative glazed tile on the entry elevation. The roof structure is also a hybrid with a shed roof defining an outer ring that is joined by a clerestory to a lower flat-roofed inner ring.

The site of the John Frank House slopes toward the street and the house is located toward the back of the lot atop a series of terraces with curved fieldstone walls repeating the geometry of the arc. The outer facade of the house, which is battered and cantilevers over a recessed foundation wall, is punctuated by a regularly-spaced rhythm of floor-to-ceiling fixed-glass units set in deep reveals. Penetrating through the outer wall is a radial form with a rounded end and deep overhang intersecting a cylinder. The walls of both the

radial element and the cylinder are clad in light-green glazed brick with weeping mortar joints and the fascia of the overhang is covered with terra cotta roof tiles. This continuum of curved forms defines a terrace, swimming pool, circular stair to the yard below and a screened porch adjacent to the house.

The inner courtyard elevation of the Frank House is quite different with richer colors and more intimate scale. The primary wall defining the entry is essentially a curtain wall of fixed-glass with multi-colored decorative tile applied to both exterior and interior surfaces. The tile screen, delicate and expressive in pattern and color, repeats the circular motif with open voids for partial vision and natural light. The recessed clerestory above is similarly clad with decorative tile. Penetrating the primary wall are a pair of projecting radial forms with circular ends, also clad in light-green glazed brick with weeping mortar joints like the one on the facade. Surmounted atop these paired elements are circular planters which are set above the surface of the roof on small pedestals. These planters are constructed of steel boiler tank ends and the pedestals function as a combination skylight and exterior light. Collectively this ensemble defines the edges of a narrow curved reflecting pool with a connecting bridge to an operable segment of the decorative tile wall which serves as the primary entry.

The interior of the Frank House is a curved linear sequence of spaces with an open-plan arrangement defining the kitchen and dining area at one end and a large living area opposite the entry. The floor in the living room is recessed with built-in seating on three sides. Three adjoining bedrooms occupy the other end of the linear plan. Bedroom walls defining a corridor are all folding wooden partitions so that they can be either opened or closed. Moreover, the radial walls between the bedrooms are sliding partitions so that they too can be modified. Thus with all the partitions open the interior becomes a single space. The ceiling is also modulated with a lower surface defining the entry and circulation space adjacent to the courtyard wall. Light is introduced into the larger volumes by the clerestory with a lace-like tile screen. A thin band of closets, interrupted by windows, lines the curved wall facing the street. Bathrooms and a utility room are contained within the paired radial forms with circular ends projecting into the entry courtyard. The living area is dominated by a conical fireplace, clad with light-green masonry units, that penetrates a large rectangular skylight in the roof.

Alterations

A carport, adjacent to the kitchen, that terminated the linear sequence has since been fitted with an overhead garage door to enclose the space. However, neither the roof or tile-covered fascia were modified in the process. Hence, the presence of a garage door neither dramatically alters the courtyard elevation of the building nor would it preclude the possibility of being returned to its original state. On the facade facing the street a small utility room with a flat roof has been added behind the carport in the 1970s. The addition is not visible from the street and it tends to blend into the landscape since the walls are veneered with fieldstone. The addition is not a significantly visual detraction. With these two minor exceptions the Frank House continues to maintain a high degree of architectural integrity.

Summary

The Frank House exhibits many of the characteristics of Goff's architectural expression. Designed while he was serving as chairman of the School of Architecture at the University of Oklahoma, the Frank House incorporates all of the defining characteristics of his compositional pattern. Of special interest to this design, Goff incorporated ordinary brick, which was glazed in Frankhoma pottery colors, as a major feature of the design. The use of glazes is significant, because it represents the close relationship Goff developed with the owner of the Frankhoma pottery factory. The house is also skillfully integrated into the landscape, taking advantage of the hillside site by creating terraces to surround the building in arcs that echo the geometry of the house. The Frank House is one of the best residential designs of Goff's career, and is eligible for listing on the National Register under Criterion C, as a work of a master architect. It relates to the post-World War II buildings historic context of "Resources Designed by Bruce Goff in Oklahoma" (Section E).

Although the building is less than 50 years old, the Frank House is of exceptional architectural importance at the locall level as an example of organic architecture and is eligible for listing in the National Register under Criterion G.

Historical Background

John Frank was the owner of Frankhoma Pottery in Sapulpa and manufactured dinnerware that incorporated western motifs such as cactus, wagon wheels, cattle brands, Indian themes, etc. All of these manufactured items were glazed with one of several standard Frankhoma colors. Goff collaborated with his client to glaze brick in a light-green color, which was one of the popular colors Frank used on his dinnerware. Goff also designed the decorative tile with a circular motif using other standard Frankhoma glazes that were applied to the glass curtain walls. These tile units, and glazing for the brick, were all manufactured at the Frankhoma Pottery Plant.

Architectural Significance

The John Frank House is one of Goff's best works for it not only incorporates all of the defining characteristics of his pattern but it is also a masterful expression of clarity in organization. It is an important design because it

represents an extension of one of the fundamental tenants of organic architecture in addressing the specific issue of site and client in its solution. With the use of masonry units glazed with Frankhoma Pottery colors, Goff embraced the livelihood of his client with the design of his house. Moreover, he created a work of great mystery and repose and a design of powerful dualities, an expression of ruggedness and protection and yet one of delicacy and intimacy.

Situated near the crest of a hill, the broad curved terraces form a cascading, monumental base. Yet the elevation overlooking the street, with its rich terra cotta color and pattern, has an unexpected quality of lightness as the battered form cantilevers over the recessed foundation wall. But it also projects a feeling of protection and anonymity for it reveals little of its interior self. It is an abstract and mysterious object poised above the earth. And the wall is penetrated by another curved form, equally mysterious, that is anchored solidly to the earth. From the street there is not the slightest suggestion of function. It is simply a continuum of abstract curved forms with a light-green masonry skin with weeping mortar joints. Similarly, the elevation defining the inner courtyard, though quite different, is also mysterious. There is not a trace of a suggestion of conventional windows or front door. Indeed, the only cue is the bridge crossing the reflecting pool between the two curved forms that serve as pedestals for a quite traditional and symbolic element associated with entry--a pair of planters.

That the design was so compellingly successful is due, in part, to the clarity of plan organization. Goff lined the battered outer wall with a layer of closets broken by windows in deep reveals and pushed the service units beyond the primary wall defining the entry facade. In so doing he not only gave definition to those elements needing containment or privacy, but he allowed the potential for all of the contiguous interior spaces to be open. Moreover, this strategy had enormous form implications for it not only created opportunity to give the individual components their own expression but also allowed contrasts of color, texture and pattern. On the courtyard elevation Goff magnified this aspect of design by contrasting the bulging bathroom-planter pedestals with the delicate lace-like wall of glass and ornamental tile.

The Frank House also reveals Goff's attitude toward views to the exterior and illumination of interior spaces. Like many of his designs he restricted views to the exterior, especially on the elevation facing the street. The rhythm of windows punctuating the outer elevation of the Frank House were designed to be restrictive, but this may have been a response to a need for privacy more than

his dislike of the particular view. On the opposite courtyard wall, Goff also restricted the view but probably for different reasons. The courtyard wall faces the west sun, which in Oklahoma can become intense during the summer. The ornamental tile wall and clerestory thus also became diffusing elements. Likewise, the large skylight associated with the fireplace served multiple purposes. It introduced natural light into the primary gathering space; it dramatized the focal element of the fireplace and enhanced its texture, color and shape; it allowed one to see the conical form continuing beyond the roof plane thereby visually assuring its own autonomous expression; and it allowed vistas of the branches of overhanging trees seen against a blue sky.

The interior of the Frank House offers affirmation of Goff's design pattern for all of the familiar elements are present: spatial modulation of the floor and roof planes; built-in seating to minimize the need for traditional furniture; the open-plan; and the spatial flexibility offered by folding and sliding partition walls.

Designed in 1955 shortly before Goff left the University of Oklahoma, the Frank House represents a philosophic continuity with the ideals of organic expression in two respects. It reflected Goff's commitment to address the particulars of a problem. And it reflected his commitment to strive for imaginative and individual expression. It is one of his best works. The Frank House is eligible for listing under Criterion C, as the work of the master architect, Bruce Goff.

Criterion Consideration G

Although this building is not yet 50 years old, it is an exceptional example of the work of Bruce Goff, an architect who has achieved international importance for his contribution to the American modern architectural movement and development of organic architecture. The Frank House clearly illustrates Goff's principles of design and the use of unique materials in achieving an expression of great individuality.

The Frank House reflects the particular aspirations of Goff's Client, John Frank. It is a design of specificity. Through incorporation of the standard glazes developed for Frankhoma Pottery on the brick and tile components of the house, Goff visualized amajor aspect of the persona of John Frank. It is a clear and lucid expression of the personal history of the client as a design determinant. The house is thus a metaphor of the life of an individual. In

this respect the house represents a major fulfillment of a fundamental philosophical tenet of organic design.

The Frank House has been presented and interpreted against the bulk of the work of Goff in major publications, including monographs by David Delong, Pauline Saliga and Mary Woolever, and Takenobu Mori. In addition to these books on the works of bruce Goff, the Frank House has appeared in American and British architectural journals in the 1960s, 1970s, and 1980s. The design and materials of the Frank House sets it apart from the body of Goff's work and is so noted among the scholars who study his work.

The Frank House continues to serve as a showcase for the display and interpretation of both the work of John Frank and Frankoma Pottery but also the design motif of Bruce Goff. A brochure, "A Guide to the Frank Home," has been prepared for members of the Frankoma Family Collectors Association. It is provided during the annual open house and details the close relationship between Frank and Goff and their design philosophies. Interestingly, the relationship between Goff and Frank extended well beyong each other's death. Goff died in 1982, but it was only in October, 2000 that his ashes were interred at Graceland Cemetery in Chicago. Fittingly, his ashes were placed in a Frankoma container, in the same blue color that is utilized throughout the Frank House.

Bibliography

Books

DeLong, David. The Architecture of Bruce Goff. 2 vols. New York: Garland Publishing, 1977.

DeLong, David G. Bruce Goff: Toward Absolute Architecture. New York: The Architectural History Foundation, 1988.

Mohri, Takenobu. Bruce Goff in Architecture. Tokyo: Kenchiku Planning Center, Co., Ltd., 1970.

Saliga, Pauline and Mary Woolever, eds. The Architecture of Bruce Goff 1904-1982: Design for the Continuous Present. Chicago: The Art Institute of Chicago, 1995.

Journals

Cook, Jeffrey. "Bruce Goff's Influence on American Architecture." Architectural Design, 48, no. 10 (1978): 75-80.

Cook, Jeffrey. "The Idiosyncratic Skins of Bruce Goff." AIA Journal (October 1981): 69-72.

DeLong, David. "Bruce Goff and the Continuation of the Continuous Present." Architectural Design, 48, no. 10 (1978): 67-74.

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"The Legacy of Bruce Alonzo Goff." Friends of Kebyar 6.4 (University of Oklahoma), no. 40 (October/November 1988): Special Edition.

Mooring, Stephen. "Buildings and Projects by Bruce Goff." Architectural Design, 48, no. 10 (1978): 16-49.

Mooring, Stephen. "Bruce Goff: An Ornamental Link." Architectural Design, 48, no. 10 (1978): 63-66.

Mooring, Stephen. "A Starting Point: Bruce Goff and His Clients." Architectural Design, 48, no. 10 (1978): 15.

Sergeant, John. "Bruce Goff, the Strict Geometrist." Architectural Design, 48, no. 10 (1978): 55-62.

Interviews

Grace Lee Frank Smith, owner. Interviews with Arn Henderson, Sapulpa, Oklahoma, June 1989 and July 1992.

Other

Henderson, Arn. "Common Themes on the Buildings of Bruce Goff." Paper presented at the "Bruce Goff: Toward Absolute Architecture Symposium." University of Oklahoma, September 30, 1989.

Henderson, Arn. "Bruce Goff: An Interpretation of Organic Theory," presented at the annual meeting of the Southeast Society of Architectural Historians, Fayetteville, Arkansas, November 12, 1998.

Henderson, Arn. "The Buildings of Bruce Goff: A Compositional Pattern," presented at the annual meeting of Southeast Society of Architectural Historians, Atlanta, Georgia, October 2, 1997.

Verbal Boundary Description

The North 200 feet of Lot 7, Block 1 of the Elbow Room Amended plat.

Boundary Justification

The boundary includes the property historically associated with the Frank House.